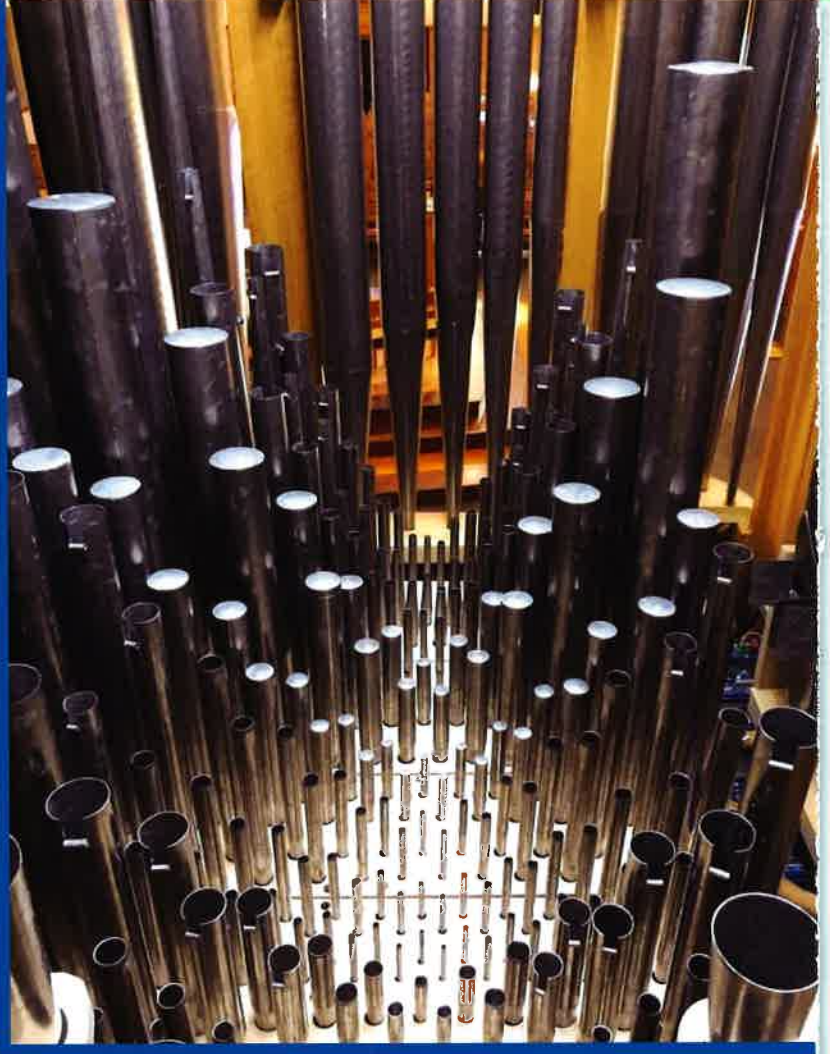
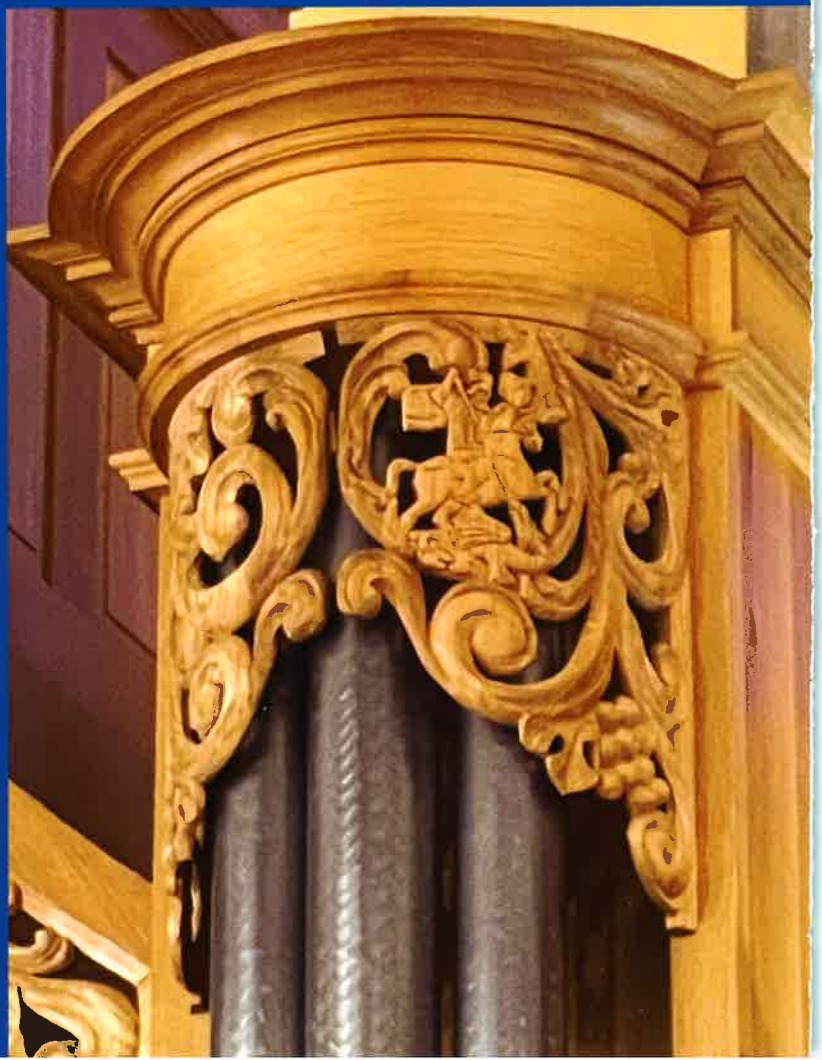
SAINT GEORGE'S EPISCOPAL
ARLINGTON
Pasi Organ Builders Opus 28





Pasi

PASI ORGAN BUILDERS
Incorporated

Opus 28, 2021

Specification

GREAT

16' Bourdon
8' Principal
8' Suavial m.c.
8' Spitzflöte
8' Quintadena
4' Octave
4' Nachthorn
3' Quinte
2' Octave
1 3/5' Terz
1 1/3' Mixture IV
8' Trumpet
Zimbelstern

SWELL

8' Principal
8' Gedackt
8' Viol
8' Viol Celeste t.c.
4' Principal
4' Rohrflöte
2 2/3' Nasard
2' Waldflöte
2' Octave
1 3/5' Tierce
1' Mixture IV
16' Dulcian
8' Trumpet
8' Oboe

PEDAL

16' Open Bass
16' Subbass
8' Principal
8' Spitzflöte
4' Octave
16' Posaune
8' Trumpet

Tremulant
Swell to Great
Great to Pedal
Swell to Pedal

Freestanding case in solid hardwood, detached console
Hand-carved pipe shades
Mechanical suspended key-action
Electric stop-action with solid-state combination system
Foot-pumped winding system with three bellows in addition to the blower-fed bellows (75mm of wind on water column)
Well tempered tuning
Balanced Swell Pedal
Slightly concave pedalboard

From the Rector

O God, whom saints and angels delight to worship in heaven:
Be ever present with your servants who seek through art and music
to perfect the praises offered by your people on earth;
and grant to them even now glimpses of your beauty,
and make them worthy at length to behold it unveiled for evermore;
through Jesus Christ our Lord. Amen.
Book of Common Prayer, page 819

This magnificent prayer from Book of Common Prayer is an expression of our desire to be with God in fullness through our liturgy. When we come together in Christ's name each week, we get a glimpse of God's eternal beauty, as we lift our voices in song and give thanks for the gift of life and the blessing of community. Our new pipe organ is a means of glorifying God and becoming part of the heavenly choir. We give thanks for the artful majesty of the organ and we rejoice that it will be leading our song for generations to come.

Shearon Sykes Williams +

From the Minister of Music

One of the ways we talk about God in the Christian tradition is that God is beauty itself and beauty attracts. We are blessed to inherit a tradition where music and liturgy are inextricably linked in worship. From the sweet sounds of our youngest singers, to the nuanced harmonies of our choirs, to the robust hymns of the gathered congregation, our music rings out deep hospitality and welcome in the house of God.

Opus 28 is our newest partner in the important work of sharing beauty. Martin Pasi and his team have created an exquisite instrument with a fine action, beautiful voices, and soulful winding. They have shaped a splendid instrument from the raw elements of wood and metal. One that is a feast for the eyes and the ears. One that will be an inspiration for many generations to come. One that is a sheer joy to play.

It continues to be one of my greatest blessings and my honor to serve this parish. I love her people and her mission and I am proud of her commitment to investing in the beautiful. Let us rejoice in beauty and holiness.

Soli Deo Gloria!
Ben Keseley

In Thanksgiving

We rejoice in the gift of this new pipe organ for our parish and for the community. With heartfelt gratitude and joyous thanksgiving, we celebrate the tremendous generosity of over 160 donors whose gifts large and small made this project possible. We give special thanks to the estates of Lew and Valerie Gulick and Norine Florian.

PASI ORGAN BUILDERS
Martin Pasi
Markus Morscher
Maurine Pasi
Anthony Balducci
Mark Matters
David Cason

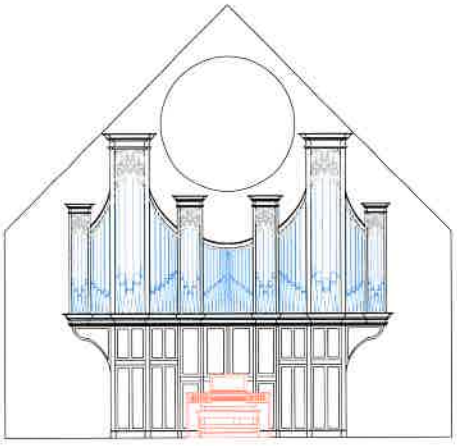
ACOUSTICIAN
Robert F. Mahoney & Associates

ARCHITECT
GBR Architects, Sonia Jarboe, AIA, LEED, AP
BD+C, Associate

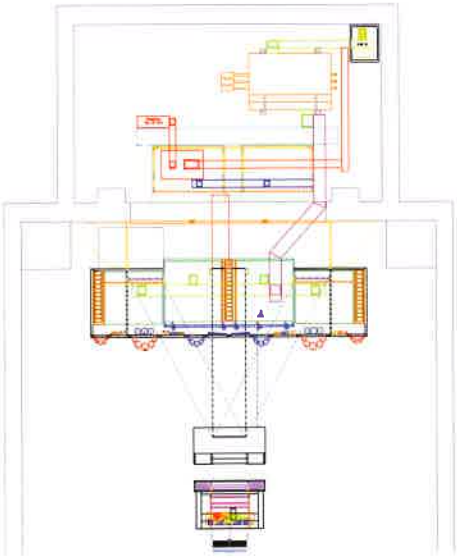
CONTRACTOR
Chamberlain Construction, Robb Bowers, Project Manager

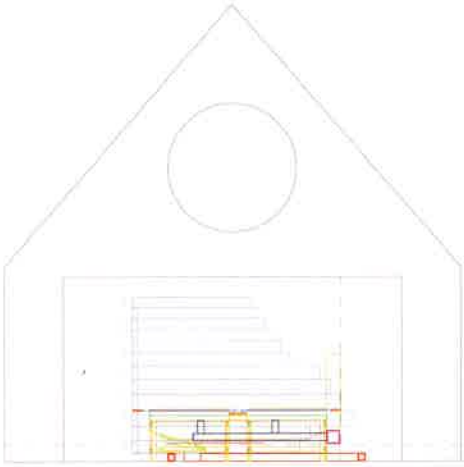
THE SAINT GEORGE'S ORGAN COMMITTEE
Eric Goldman (planning chair)
Martha Churchman (fundraising chair)
Elena Keydel (installation chair)
Anna Alt-White
Hal Bean
Missie Burman
Kathy Covert
Stan Curtis
Michael Deming
Marcia Devens
Brian Glenn
Ken Grundborg
Michael Manning
Joan Pepin

SAINT GEORGE'S CLERGY & STAFF
The Reverend Shearon Sykes Williams, Rector
The Reverend Mother Crystal J. Hardin, Associate Rector
Dr. Benjamin J. Keseley, Minister of Music
Jenice Jones Porter, Director of Operations
Elena Keydel, Communications Director
Wardell Mills, Facilities Manager
James Petway, Sexton



SAINT GEORGE'S EPISCOPAL CHURCH, ARLINGTON, VIRGINIA





From the Builder

We are pleased to present our newest organ Opus 28 to Saint George's Episcopal Church. It is an instrument that will not only accompany the church choir and lead congregational singing but also encourage musical improvisations as well as a large range of solo organ literature.

The organ draws its principal tonal inspiration from the great German organs of the 18th century. Those organs are prized for the gentle and yet colorful and intense sounds of their foundation stops (the Principals and Bourdons), the silvery quality of the choruses (the Plenum), the colorful mutation stops (Tierce, Quint), and the brilliant sound of the Trumpet.

This tonal foundation excels in interpreting a broad range of solo organ repertoire from the Renaissance to the present day. The quality of the foundation stops is ideal for supporting choral singing, and the full chorus sounds provide solid leadership for singing congregations both large and small. While satisfying its liturgical requirements, it will also transform and enhance those important segments of the organ literature, such as the works of Bach and many others.

The pipes of the Great and Swell Organ are placed on the façade at the impost level of the main case, where they blend and project the length of the nave. The larger Pedal pipes are located behind the main case. The key action is entirely mechanical allowing the organist's fingers to open the valves beneath the pipes through a system of levers and thin wood connections called trackers. This ancient system gives the organist intimate control over the speech and release characteristics of the pipes for a sensitive control of musical phrasing and articulation. This suspended key action, in which the keys are hinged at the rear and literally hang from the valves, or pallets, in the wind chests, promotes a light and very responsive touch. The stop action is electric with solid-state combination system presets.

The four major families of organ tone, principal, flute, string and reed, are all represented in this concept. The principals are the foundation stops of any fine organ, a sound unique to the pipe organ. The tonal essence of the organ springs from the eloquent quality of the façade Principal, with its

clear, articulate speech under the sensitive control of the mechanical key action. The full chorus of principals, representing the higher harmonics of the sound, are developed on the Great division.

Flutes are represented in several forms and pitches (open, stopped, half-stopped, conical), providing interesting colors to support both choral singing and the organ literature. The string stops provide a colorful sound useful in choral accompaniment and Romantic organ literature. The organ's reed stops are well suited to the demands as solo stops as well as strengthening the foundation stops in the organ.

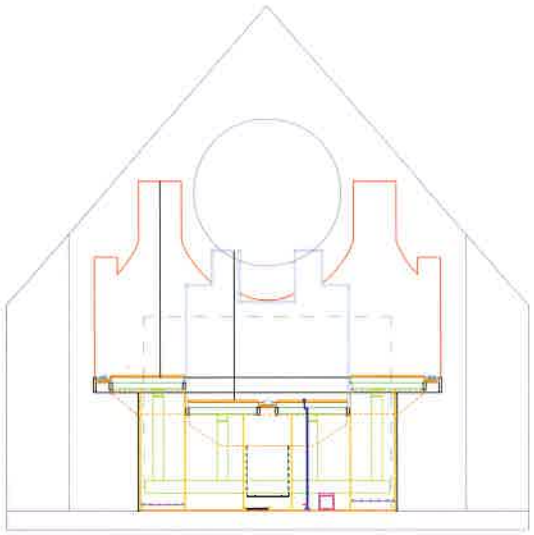
From the casting of the metal alloys through to rolling and shaping, all of the pipes, both metal and wood, were made in the Pasi workshop. The metal pipes are made of several alloys, according to the sound to be produced: for the flute and mutation stops 97% lead, with trace impurities of copper, bismuth and antimony, which help stiffen the metal,; for the string stop 90% tin. To enhance the intensity of the pipes' sound, the 97% lead alloy is hammered following casting, which tightens its molecular structure. The largest Subbass and Posaune pipes are made of wood.

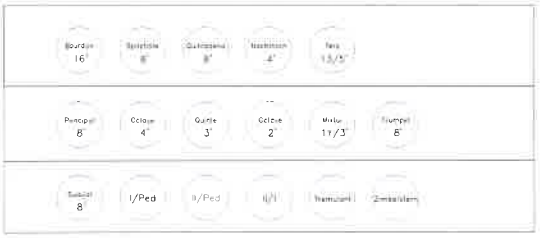
An electric centrifugal blower supplies wind to the organ, which is stored and regulated in a wedge-shaped bellows. This wind system imparts a gentle flexibility to the organ's sound, allowing the pipes to sound more like a choir of human voices than an impassive machine.

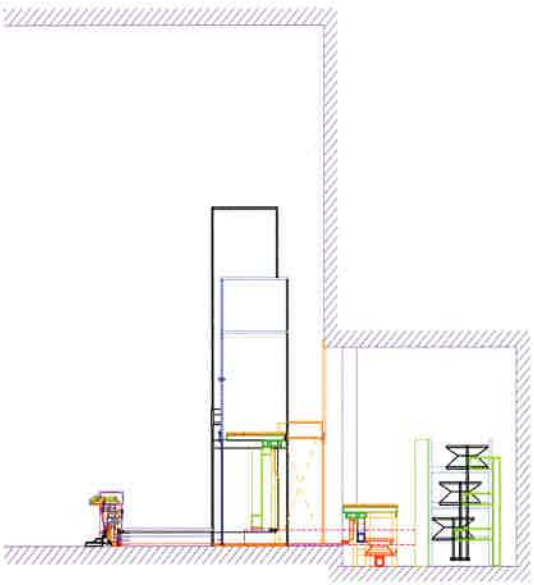
Designed to harmonize with the architecture of the church the organ is sited to speak clearly into the Nave. The organ is entirely encased in solid wood casework, which assumes the vital tonal function of blending and focusing the sound of the pipes, while also protecting them from dust. The organ is tuned in an unequal temperament, which favors the keys nearer C Major, and yet remains harmonious through all keys.

This handcrafted bespoke organ will provide a wide tonal range and musical flexibility. Its distinctive voice will help lead worship and inspire lovers of great music for many generations.

-- Martin Pasi







Arrival Day •

October 3, 2021

For Upcoming Concerts & More Information

www.saintgeorgesmusic.org

Saint George's Episcopal Church | Arlington, Virginia

SAINT GEORGE'S EPISCOPAL CHURCH + ARLINGTON, VIRGINIA

11 February 2022 + 8:00 PM

Inaugural Recital
Pasi Organ Builders Opus 28

Kola Owolabi, organ

Program

Toccata Quinta	Georg Muffat (1653-1704)
Tiento 53, de medio registro de dos tiples de Segundo tono	Francisco Correa de Arauxo (1584-1654)
Sonata in D Major, K. 33	Domenico Scarlatti (1685-1757)
Sonata No. 117 in D minor	Antonio Soler (1729-1783)
Concerto grosso in Bb Major, Opus 3 No. 2 I. Vivace II. Largo III. Allegro IV. V.	Georg Friedrich Handel (1685-1759) Arranged by Kola Owolabi
Nun danket alle Gott, BWV 657	Johann Sebastian Bach (1685-1750)

INTERMISSION

Three Spirituals

Wade in Duh Wadduh, Opus 41, No. 4B (1996) — William Farley Smith (1941-1997)

Kum Ba Yah (2001) — Adolphus Hailstork (b. 1941)

Oh, Freedom (2001) — Adolphus Hailstork

Aspects of Light (2021) — Brenda Portman (b. 1980)

I. Lux solis
II. Lumen Christi

Commissioned by Saint George's Episcopal Church
for the dedication of Pasi Organ Builders Opus 28

Sweelinck Variations (2020) — Rachel Laurin (b.1961)

A champagne and chocolate reception follows on the patio outside the Nave.

KOLA OWOLABI

Kola Owolabi is Professor of Organ at the University of Notre Dame. There he teaches the graduate organ performance majors in the sacred music program, as well as courses in hymn playing and improvisation. He previously held faculty appointments at the University of Michigan from 2014 to 2020, and at Syracuse University from 2006 to 2014.

Dr. Owolabi has had an active career as a solo recitalist, including performances at St. Thomas Church Fifth Avenue in New York, St. James Episcopal Church in Los Angeles, The Memorial Art Gallery in Rochester, NY, St. Paul's Anglican Church in Toronto, Cornell University, Pacific Lutheran University and Yale University. International venues include Klosterneuburg Abbey, Austria, Église du Bouclier in Strasbourg, France and the University of the West Indies in Mona, Jamaica. He was a featured performer at the American Guild of Organists National Convention in Boston in June 2014, performing three recitals at Methuen Memorial Music Hall. He also performed a concert for the Organ Historical Society Convention in Syracuse in August 2014. He has performed numerous concerts as organist and harpsichordist with the Grammy-nominated vocal ensemble Seraphic Fire and Firebird Chamber Orchestra, based in Miami, FL. He has released two solo CD recordings on the Raven label: "Sacred Expressions: Twentieth-Century Music for Organ" featuring works by Olivier Messiaen, Petr Eben and Calvin Hampton performed on the historic Holtkamp organ at Syracuse University; and Jacques Boyvin: Four Suites from the Second Livre d'Orgue (1700), performed on the 1732 Andreas Silbermann organ in Saint-Maurice Abbey, Ebersmunster, France.

Dr. Owolabi is a published composer and has received commissions from the Royal Canadian College of Organists and the Catholic Archdiocese of Toronto. His solo organ composition Dance was selected for the Royal Canadian College of Organists National Competition in August 2013, where all of the finalists performed this composition. His choral works have been performed internationally by ensembles such as the Santa Cruz Chorale, CA, Nashville Chamber Singers, Illinois Wesleyan University Choir and the Elmer Isler Singers in Toronto.

In 2002, Dr. Owolabi was awarded second prize and audience prize at the American Guild of Organists National Young Artists Competition in Organ Performance. He holds degrees in organ performance and choral conducting from McGill University, Montreal, Yale University and Eastman School of Music. His former teachers have included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson and William Porter.

PROGRAM NOTES

By Kola Owolabi

Georg Muffat (1653-1704) spent his childhood in Alsace, France, but lived in numerous cities during his lifetime, studying with Jean-Baptiste Lully in Paris and Bernardo Pasquini in Rome. Muffat was employed as organist to the Strasbourg cathedral chapter and the archbishop's court in Salzburg. He finally settled in Passau where he was *kapellmeister* at the bishop's court. His *Apparatus musico-organisticus* (1690) contains twelve toccatas, of which the first eight are ordered according to the eight medieval church modes, and the remaining four include "unusual" keys such as Bb Major and E minor. The collection concludes with a ciacona, a passacaglia and *Nova Cyclopeias Harmonica* (a set of eight variations). Muffat's toccatas are noteworthy for their perfect integration of French and Italian musical styles. The outer sections of *Toccata Quinta* decorate a harmonic progression with brilliant figuration, while the more contrapuntal middle section develops two short motives extensively.

Francisco Correa de Arauxo (1584-1654) was ordained as a Roman Catholic priest and held various clerical and musical appointments at churches in Seville, was organist at the cathedral in Jaen for 4 years, and ended his career in Segovia, where he held an administrative appointment at the cathedral. His major publication was *Facultad organica* (1626), a collection of 69 pieces for organ. Almost all of these pieces were *tientos*, written in a conservative polyphonic style strongly influenced by the Renaissance motet. *Facultad organica* was written for pedagogical purposes, and Correa provides an extensive preface in which he discusses the modes, rhythm, ornamentation, fingering, and other aspects of performance. Tiento 53 is one of the most expressive pieces, written in five voices, with two treble solos that at times are reminiscent of Italian repertoire for two cornettos.

Domenico Scarlatti's (1685-1759) cosmopolitan career included serving as assistant director of the Cappella Giulia at St. Peter's in Rome and later as music director at the court of King John V in Lisbon. When Princess Maria Barbara of Bragança (Portugal) married the Crown Prince Fernando of Spain, the princess moved to Spain, taking Scarlatti with her. His primary role was to serve as keyboard instructor to the prince and princess, and many of his 550 keyboard sonatas were written for the princess. While these pieces were primarily written for the harpsichord, there is considerable evidence that they were also performed on the organ. For instance, two manuscripts from the Monastery of Santa Maria in Monserrat include several sonatas which either mention the organ in their title, or were transposed from their original keys in order to accommodate the compass and meantone tuning of Spanish baroque organs. Several pieces in these two manuscripts were copied by Antonio Soler.

Antonio Soler (1729-1783) received his early musical training as a choirboy at the Escolania, the famous choir school at the Benedictine abbey in Montserrat, near Barcelona, Spain. In 1752, he became a priest in the Hieronymite order at El Escorial, near Madrid, and served as their organist until he was promoted to *maestro de cappilla* (music director). Later, Soler became music tutor to Prince Gabriel, son of Carlos III, and wrote many of his 120 keyboard sonatas for Prince Gabriel.

Georg Friedrich Handel (1685-1759) began his professional career as organist at the *Domkirche* in his hometown, Halle. One year later, however, he moved to Hamburg, where he worked with the tenor and composer Johann Mattheson at the Hamburg opera. After four years of travel through Venice, Rome, Florence and Naples, Handel settled in London in 1714, and he spent the rest of his life there as a composer of Italian operas and oratorios. Handel composed two sets of concerti grossi (Opus 3 and 6) as well as 14 organ concertos, which were typically performed between the parts of his oratorios.

The 6 Concerti grossi, Opus 3, were published in 1738, but several of them date from Handel's earliest days in London. Opus 3 No. 2 is scored for two solo violins, 2 oboes, bassoon, strings and continuo. Overall, this piece reflects the various influences of Handel's musical training: the grounding in keyboard playing and counterpoint he would have received in Halle, and his exposure to Italian chamber music from his travels during 1706-1710. The third movement of this concerto is a double-fugue, recalling an anecdote from Johann Mattheson that he and

Handel wrote double fugues as they travelled to Lübeck in 1703 to examine their prospects of becoming Buxtehude's successor at St. Mary's Church. The fourth movement is an elegant minuet, and the fifth movement is a Gavotte with two variations.

Johann Sebastian Bach's (1685-1750) setting of *Nun danket alle Gott*, BWV 657, belongs to his collection of chorales preludes that is typically called the Leipzig Chorales. In fact, all of these pieces were composed during Bach's time as court organist and concert master in Weimar (1708-1717) but revised during his years in Leipzig (1723-1750) and copied into Bach's autograph manuscript during the last six years of his life. *Nun danket alle Gott* features a technique that is commonly found in the chorale settings of Johann Pachelbel: each line of the chorale is introduced with fore-imitation (fugal entries based on the subsequent phrase of the hymn) before the tune is presented in long notes in the soprano.

William Farley Smith (1941-1997) was minister of music at St. Mark's United Methodist Church in New York. He served as a consultant in development of the United Methodist Hymnal, 1989, and arranged many of the spiritual and black gospel hymns in that hymnal. His collection *Songs of Deliverance* (1996) contains organ arrangements of 16 spirituals. While some are very simple preludes, others such as *Wade In Duh Wadduh* are more elaborate, with striking rhythmic features and harmony.

Adolphus Hailstork's (b. 1941) prolific output includes solo works for piano, organ and harp, as well as vocal, chamber music and orchestral works. A graduate of Howard University, Manhattan School of Music, and Michigan State University, Hailstork also studied at the American Institute at Fontainebleau with Nadia Boulanger. Hailstork served as Professor of Music and Composer-in-Residence at Norfolk State University in Norfolk, Virginia. His orchestral works have been performed and recorded by the New York Philharmonic, Chicago Symphony, Detroit Symphony, and Baltimore Symphony. *Kum Ba Yah* and *Oh Freedom* were published as part of a group of six spirituals arranged for organ by Hailstork, in Volume 6 of *Laudate* (Concordia Publishing House, 2001). Hailstork later arranged three of these spirituals for orchestra.

Born in the village of St. Benoit, Quebec, **Rachel Laurin** (b. 1961) has had a distinguished career as a concert organist, improviser, and composer. A graduate of the Conservatory of Music in Montreal, she was assistant organist at St. Joseph's oratory in Montreal from 1986 to 2002, and then served as organist at Notre-Dame Cathedral in Ottawa from 2002 to 2006. She has composed over fifty pieces for various types of vocal and instrumental ensembles. Laurin's Sweelinck Variations were written in 2019 for the English concert organist, Thomas Trotter. This set of 10 variations culminates in a fugue and toccata. Laurin uses the theme from 16th Dutch composer Jan Pieterszoon Sweelinck's "Ballo del granduca" and presents Sweelinck's harmonization at the opening of her piece. However, Sweelinck himself took the theme from a popular renaissance madrigal, "O che nuovo miracolo" composed in 1589 for the wedding celebration of Cardinal Ferdinando de Medici, Duke of Tuscany to Christine of Loraine.

COMPOSER'S NOTE

By Brenda Portman

Aspects of Light is a set of two pieces composed in celebration of the new Martin Pasi pipe organ installed at Saint George's Episcopal Church, Arlington, Virginia in 2021. Premiered at the dedicatory recital on February 11, 2022, the piece takes its inspiration from the Rose Window and Transfiguration Window at Saint George's, both of which were restored at the same time as the organ installation. Ben Keseley, Minister of Music, states that "the parish loves the windows and the way the light dances in the space."

The first movement, entitled *Lux solis* (Light of the sun), explores the concept of sunlight and its effect when shining through the windows. Just as light coming through stained glass produces a kaleidoscope of color, bouncing and reflecting in many directions, the piece opens with the organist's fingers dancing through a kaleidoscope of the tone colors the organ has to offer. The next section begins with warm 8' foundation stops, representing the warmth of sunlight as it fills a room – slowly at first, and then growing in intensity to display the majesty of the full brightness of midday sun. In this middle section, triplet figurations introduce the plainchant melody *Conditor alme siderum*, chosen in reference to the text "O gracious Light," derived from the 3rd century Greek *Phos hilaron*, which was traditionally sung in the evening as lamps were being lighted. After the chant grows to its fullest point with triumphant chords, the music then fades just as the evening sun wanes, but not before gifting us with the exquisite beauty of sunset, portrayed by a few more glimpses of tone colors, such as the lush 8' string stops, a solo flute, and the zimbelstern.

O gracious Light, Lord Jesus Christ, in you the Father's glory shone.
Immortal, holy, blest is he, and blest are you, his holy Son.
Now sunset comes, but light shines forth, the lamps are lit to pierce the night.
Praise Father, Son, and Spirit: God who dwells in the eternal light.
Worthy are you of endless praise, O Son of God, Life-giving Lord;
Wherefore you are through all the earth and in the highest heaven adored.
(The Hymnal 1982, #26)

The second movement, entitled *Lumen Christi* (Light of Christ), addresses the idea of light as manifested through the glory of Christ, who is the Eternal Light (the circular/sunburst shape of the Rose Window signifying eternity), and particularly as he was transfigured on the mountain and shone with radiance before three of his disciples, as depicted in the Transfiguration Window. Scriptures are filled with references to Christ as the light, and the book of Revelation tells us that in heaven, "The city does not need the sun or the moon to shine on it, for the glory of God gives it light, and the Lamb is its lamp." (Revelation 21:23)

Based on the chant *Visionem quam vidistis* for the Feast of Transfiguration, the piece begins with loud, crashing chords played by the full organ—a harmonization of the chant melody—and immediately floods us with blazing, brilliant light. A fugue follows, with its subject also derived from the chant melody, beginning at a mezzo-forte and growing in intensity to a toccata-like climax, leading into a final triumphant declaration of the chant, once again with full organ.

BRENDA PORTMAN, commissioned composer

Following a decade of successes in performance competitions, and now with her compositions increasingly in demand, Brenda Portman has established a well-respected dual career as both a concert organist and composer. She serves as Resident Organist at Hyde Park Community United Methodist Church in Cincinnati, Ohio, where she is also the executive director of the church's renowned Organ Concert Series. She is the organ instructor at Xavier University in Cincinnati, and also teaches organ and piano privately.

Raised in Grafton, Wisconsin, Brenda's earliest musical studies were at the piano with her mother, Cheryl Heck, and later with Clarice Wysocky of Grafton. Her organ studies began in high school, also with her mother, and with John Behnke at Concordia University. She furthered her study of the organ and church music with Edward Zimmerman at Wheaton College (B.Mus.Ed. 2002), Douglas Cleveland at Northwestern University (M.Mus. 2003), and with Roberta Gary and Michael Unger at the University of Cincinnati's College-Conservatory of Music (D.M.A. 2016), where she received a full scholarship as first prize winner of the Strader Organ Competition and served as a teaching assistant for the organ department.

Between the years 2006 and 2016, Brenda received numerous awards in organ competitions: from First Place in the Albert Schweitzer Organ Competition in Connecticut (2006) to Finalist and Audience Prize winner in the Sursa American Organ Competition at Ball State University (2016). In October 2014 she was the only female American organist to compete in the prestigious Canadian International Organ Competition in Montréal. Her performance there led to a collaboration with acclaimed Canadian composer Rachel Laurin and a recording entitled "Pilgrimages: Organ Music of Rachel Laurin Inspired by Sacred Themes," which was released in 2016 on the Raven label. Other prizes include First Place in the Arthur Poister Organ Competition (2007), First Place in the Bank District British/American Organ Competition (2009), performing a winner's recital at St. Paul's Cathedral, London, and Third Place in the Rodgers North American Classical Organ Competition (2012). She has also been a finalist in the Fort Wayne National Organ-Playing Competition (2010) and a semifinalist in the American Guild of Organists National Young Artists Competition in Organ Performance (2010).

Several of Portman's compositions have won awards as well. *Elegy* for organ solo won first place in the Twin Cities AGO Composition Competition in 2016, and *Monument* for organ solo won third place in the District of Columbia AGO Composition Competition in 2019. She won second place in both the women's choir and children's choir divisions of the University of Notre Dame's 2019 Liturgy Alive! Composition Competition (*Laudate Dominum* for SSA/organ, and a hymn: *O Mystery of Night's Horizon Setting*). She has received a number of commissions for organ and choral works in recent years, including a solo organ piece for the 2020 AGO National Convention in Atlanta and a choral anthem for adult & children's choirs for the inaugural year of the new Dobson organ at Bruton Parish Church in Williamsburg, Virginia. Her compositions are published by Sacred Music Press/Lorenz, Augsburg, Paraclete Press, Selah, and Wayne Leupold Editions. Her concert settings of hymns for solo voice and piano, highly acclaimed by many professional singers, are available at Sheet Music Plus, as are various unpublished works.

SAINT GEORGE'S EPISCOPAL
ARLINGTON

UPCOMING ORGAN RECITALS

www.saintgeorgesmusic.org

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20 May
7:30 PM

Kimberly Marshall
Organ Recital

21 May
10:00 AM

Lecture:
The Healing Power of Sound
Kimberly Marshall presents a lecture on the healing power of sound followed by a Sound Bath meditation with yoga on the labyrinth.

17 September
7:30 PM

Balint Karosi, organ
Hèloïse Dregrugillier, recorder
A benefit concert co-sponsored by Capitol Early Music. Includes the premiere of a new work by Balint Karosi

Fall 2022

The 9th Street Quartet
Artists in Residence at Saint George's
Ben Keseley, organ
Premiere of a new work for string quartet and organ by Stephen Snowden commissioned in celebration of the arrival of Pasi Organ Builders Opus 28.

Music at Saint George's Email List
Sign up to receive notifications of concert and music events held at Saint George's. Visit our website or point your camera at the QR code and follow the link to sign up.